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(Prices current September 2008)

MERTON MUSIC

Eduard

FRANK

Revised Wolfgang Schreiber

String Sextet

Op. 50

VIOLIN I

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6018

Sextet in D

I

Eduard Franck
Op. 50

Allegro (♩ = 72)

Violin I part, measures 1-46. The score begins with a forte (f) dynamic and a tempo marking of Allegro (♩ = 72). The key signature is D major. The music features various dynamics including f, p, and cresc. (crescendo). There are two marked sections: 'A' at measure 29 and 'B' at measure 46. The notation includes eighth and sixteenth notes, rests, and slurs.

Continuation of the Violin I part, measures 360-415. The score includes a ritardando (rit.) marking at measure 360, followed by a piano (p) dynamic. A 'P a tempo' marking appears at measure 366. The music continues with various dynamics (f, p, cresc.) and includes a section marked 'Q' at measure 389, which features a '8va' (octave) marking. The notation includes triplets, slurs, and rests.

289

p

295

M

302

p

309

f simile

315

320

N

p *p* *p*

327

p *f* *p* *cresc.*

337

8va

345

O

ff *p* *cresc.*

351

espr. p **3**

52

p *sf* *sf* *p* *sf* *p*

58

p *cresc.*

63

C

fp *cresc.* *fp* *cresc.*

69

p *cresc.* *f* *p*

75

p

81

p

87

f *p* *f* *p* *cresc.*

92

f *p* *cresc.* *espr.*

94

f *p* *p* *V.S.*

102 **D**

107 *p* *cresc.*

113 *f*

120

126 *cresc.* *f* *espr.* **E**

133 *poco rit.* *p* *a tempo* *f* **2**

140 *f* *p*

147 *p* *cresc.*

152 **F** *p*

156

203 *cresc.*

212 *ff* **J**

221

230 *f* **2**

239 *f* *p* *cresc.* *f* *f* *p* *cresc.* **2**

249 *f* *tr.* *f* *p* *cresc.* *f* *p* *cresc.* **255**

256 **K** *f* *p* *f* *3*

264 *3* *3* *simile* *p* *cresc.*

271 *f* *p* **L**

279 *p* *V.S.*

Violin I score for measures 123-195. The music is in G major and 4/4 time. It features various dynamics including *p*, *cresc.*, *f*, and *sempre f*. There are several triplet markings and a section marked "9 bars rest if you repeat". A key signature change to F major is indicated by a box labeled "F" at measure 144. A tempo change to "Tranquillo" is indicated by a box labeled "G" at measure 153. The score ends with a *f* dynamic and a *p* dynamic.

Violin I score for measures 160-213. The music is in G major and 4/4 time. It features various dynamics including *p*, *f*, and *rit.*. There are several triplet markings and a section marked "a tempo". A key signature change to F major is indicated by a box labeled "G" at measure 166. A tempo change to "Tranquillo" is indicated by a box labeled "H" at measure 195. The score ends with a *f* dynamic and a *p* dynamic.

220 *sf* *p* *sf*

225 *p* *sf* *p*

230 *cresc.* *f*

234 *p* *cresc.* **K**

239 *p* *cresc.* *f*

243 *p* *p* *p*

249 *p* *espr.*

255 *p* *f* *p*

259 *f* **L**

18 *f* *p* *cresc.* *fp* **A**

27 *cresc.* *fp* *cresc.* *f* *3* *3*

37 *f* *p* *f* *p* *cresc.* **B**

46 *f* *p* *cresc.*

54 *f* *p* **C**

64 *p* *p*

74 *3*

82 *p* *p* **D**

91 *f* *3*

98 *3*

104 *p* *p* *V.S.* **E**

379 *cresc.* *f* *p*

387 **R** **11** *p* *espr.*

405 **S** un poco più lento

415 **T**

425 **U** *p*

436 *cresc.* *p* *p*

447 *p*

457 **V** *p* *cresc.* *f*

467 **Tempo 1** *f* *f*

IV

Allegro molto (♩ - 120)

9 *mf* *cresc.* *f*

264 *p* *cresc.*

268 *p* *cresc.* *f* *p* *cresc.*

274 *f* *p* molto cresc. e riten. *f*

280 **M** a tempo *p* *cresc.*

286 *f* *p* *cresc.* *f* *p* *cresc.*

291 *f* *sf* *sf*

295 *p* *cresc.* *f*

299

303 *rit.*

II

Adagio molto espressivo e sostenuto

(♩ = 96)

Violin I score, measures 1-54. The piece is in A major, 2/4 time, marked Adagio molto espressivo e sostenuto (♩ = 96). The score includes dynamic markings (p, sf, f, dim., cresc.) and articulation (accents, slurs). Rehearsal marks A, B, C, and D are present.

Measures 1-6: *p*, 3rd measure has a triplet of eighth notes.

Measures 7-11: *sf*, *p*.

Measures 12-17: *p*, *p cresc.*, *f*, *dim.*, *p*, *cresc.*. Rehearsal mark A is at measure 12.

Measures 18-23: *f*, *p*, *cresc.*.

Measures 24-29: *f*, *p*, *p*, *p*. Rehearsal mark B is at measure 24.

Measures 30-34: *f*, *p*, *cresc.*. Rehearsal mark C is at measure 35.

Measures 35-41: *f*, *p*. Rehearsal mark D is at measure 42.

Measures 42-48: *p*, *cresc.*.

Measures 49-53: *f*.

Measures 54-58: *p*, *cresc.*, 3rd measure has a triplet of eighth notes.

Violin I score, measures 274-367. The piece is in A major, 2/4 time. The score includes dynamic markings (f, sf, p, dim., cresc., ff) and articulation (accents, slurs). Rehearsal marks M, N, O, P, and Q are present.

Measures 274-281: Rehearsal mark M is at measure 274.

Measures 282-288: *cresc.*

Measures 289-295: *f*, *sf*, *sf*, *sf*, *f*. Rehearsal mark N is at measure 296.

Measures 296-304: *dim.*, *p*, *cresc.*. Rehearsal mark O is at measure 305.

Measures 305-313: *f*, *p*. Rehearsal mark P is at measure 314.

Measures 314-321: *cresc.*, *f*, *p*. Rehearsal mark Q is at measure 322.

Measures 322-337: *f*, *ff*, *ff*. Rehearsal mark Q is at measure 322.

Measures 338-347: *sf*, *sempre f*.

Measures 348-356: *sf*, *sf*.

Measures 357-366: *p*, *cresc.*, *f*. Rehearsal mark Q is at measure 367.

Measures 367-373: *f*, 4th measure has a triplet of eighth notes.

164 **H** un poco più lento

p *espr.*

175

186 **J**

p

197

p

207

217 **K**

cresc. *p*

228

p *cresc.*

239 **L** Tempo I

f

247

sf *sf*

257

p *cresc.* *f* *p*

266 *p* *cresc.* *f* *p*

58 **E**

f *dim.* *p* *espr.* *p*

63

p

67 **F**

p *sf* *p*

71

p *cresc.*

76

f *cresc.* *cresc.*

82 **G**

dim.

89 **H**

cresc. *p* *p*

96

cresc. *f*

102

f

108 più lento

p *pp* *pp*

III

Allegro (♩ = 160)

Violin I score, measures 1-65. The piece is in 3/4 time, key of D major. The tempo is Allegro (♩ = 160). The score includes dynamic markings such as *f*, *sf*, *p*, *cresc.*, and *dim.*. Section markers A, B, and C are indicated.

Measures 1-8: *f*

Measures 9-16: *sf*

Measures 17-23: *p*, *cresc.*, *f*

Measures 24-30: *p*, *cresc.*, *f* (Section A)

Measures 31-37: *p*

Measures 38-44: *f*

Measures 45-50: *f* (Section B)

Measures 51-56: *cresc.*, *f*

Measures 57-64: *sf*, *f* (Section C)

Measure 65: *dim.*, *p*

Violin I score, measures 72-147. The piece continues in 3/4 time, key of D major. The tempo is Allegro (♩ = 160). The score includes dynamic markings such as *cresc.*, *f*, *p*, *ff*, *sf*, *sempre f*, and *dim.*. Section markers D, E, F, and G are indicated.

Measures 72-79: *cresc.*, *f*, *p*

Measures 80-87: *cresc.*, *f*

Measures 88-93: *p*, *cresc.* (Section D)

Measures 94-99: *f*, *ff*, *ff*

Measures 100-107: *f*, *ff*

Measures 108-114: *sf*, *sempre f* (Section E)

Measures 115-122: *sf*

Measures 123-129: *sf*, *p*, *cresc.* (Section F)

Measures 130-139: *f*, *cresc.*

Measures 140-146: *f*, *p* (Section G)

Measure 147: *dim.*, *p*

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6018

I

Allegro (♩ = 72)

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68 *p* *cresc.*

72 *f* *p*

77 *p* *p* *p*

83 *f*

89 *p* *f* *p* *cresc.*

93 *f* *p espr.* *cresc.*

94 *f* *p*

101 *p*

110 *p* *cresc.* *f*

117

123 *cresc.* *f* *V.S.* *espr.*

D

E

133 *poco rit.* *a tempo*

139 *f* *p*

146 *p* *cresc.* **F**

154

158 *p*

163 *rit.* *a tempo* **G**

169 *f* *p* *cresc.*

177 *p*

183 *p* *cresc.*

188 *f*

402 *f*

409

416

324 *p* *p* *f*

334 *p* *cresc.*

344 1 2 3 4 5 6 *ff* *p*

350 *cresc.* *p*

357 *rit.* 4 *P a tempo* 1 2 *f*

370 3 4 5 6

376 1 2 3 4 5 6

382 1 2 3

388 *p* *cresc.*

394 *f* *cresc.*

194 *f* **H**

200 *f* *f* *f* *f* *f*

205 *p* *p*

215 3 **J** *p*

219 *sf* *p*

224 *sf* *p* *sf* *p*

230 *cresc.* *f* *p* *cresc.* **K**

236 *p* *cresc.*

241 *f* *p* *p*

248 *p* *V.S.*

255 L

261 *p* *f* *p* *f*

270 *f* *p cresc.*

276 *f* *p* *molto cresc. e riten.* *f* *p* M *a tempo*

282 *cresc.* *f p cresc.*

288 *f* *cresc.* *f sf sf*

295 *p* *cresc.* *f*

302

II

Adagio molto espressivo e sostenuto (♩ = 96)

13 A

23 B

p *cresc.* *f* *dim.* *p cresc.* *f* *p* *cresc.*

f *p* *p* *p*

215 2 3 4 5 6 7 8 9

228 *f*

236 2 *cresc.* *f p* *cresc.* *f p cresc.*

245 *tr.* *f p cresc.* *f*

253 3 3 3 3 K *simile* *f p*

260 *f* *p*

268 *cresc.* *f* *p* L

280 *p*

290 *p*

300 M *p* *f*

311 N 3

Allegro (♩ = 160)

III

Violin II Part III (Allegro, ♩ = 160). The score consists of 10 staves of music, marked with various dynamics and articulations.

Staff 1: Measures 1-9, starting with *f* and ending with *sf*.

Staff 2: Measures 10-18, starting with *sf* and ending with *p* and *cresc.*

Staff 3: Measures 19-28, starting with *f* and ending with *cresc.*. Includes a repeat sign labeled **A** for measures 24-25.

Staff 4: Measures 29-38, starting with *f* and ending with *p*.

Staff 5: Measures 39-47, starting with *f* and ending with *cresc.*. Includes a repeat sign labeled **B** for measures 44-45.

Staff 6: Measures 48-55, starting with *f* and ending with *cresc.*.

Staff 7: Measures 56-66, starting with *f* and ending with *sf* and *f*.

Staff 8: Measures 67-77, starting with *dim.* and *p*, and ending with *cresc.* and *f*. Includes a repeat sign labeled **C** for measures 74-75.

Staff 9: Measures 78-86, starting with *f* and ending with *cresc.*. Includes a repeat sign labeled **D** for measures 84-85.

Staff 10: Measures 87-95, starting with *f* and ending with *ff*.

Allegro molto (♩ = 120)

IV

Violin II Part IV (Allegro molto, ♩ = 120). The score consists of 10 staves of music, marked with various dynamics and articulations.

Staff 1: Measures 1-9, starting with *mf* and ending with *cresc.*.

Staff 2: Measures 12-19, starting with *f* and ending with *f*.

Staff 3: Measures 20-30, starting with *f* and ending with *fp*. Includes a repeat sign labeled **A** for measures 24-25 and a trill (*tr*) in measure 29.

Staff 4: Measures 31-37, starting with *cresc.* and ending with *f*.

Staff 5: Measures 38-49, starting with *f* and ending with *f*. Includes a repeat sign labeled **B** for measures 41-42.

Staff 6: Measures 50-59, starting with *p* and *cresc.*, and ending with *f* and *p*. Includes a repeat sign labeled **C** for measures 57-58.

Staff 7: Measures 60-68, starting with *p* and ending with *p*.

Staff 8: Measures 69-77, starting with *p* and ending with *p*. Includes a repeat sign labeled **D** for measures 74-75.

Staff 9: Measures 78-86, starting with *p* and ending with *f*.

Staff 10: Measures 87-96, starting with *p* and ending with *f*. Includes a repeat sign labeled **E** for measures 94-95.

378 *cresc.* *f* *p*

387 **R**

396 *dim.* *p*

405 **S** un poco più lento

413 *p*

421 **T** 2

430 *p* **U**

439 *cresc.* *p* 2

449 *p* *p*

458 *p* *cresc.* **V**

466 *f* *f* *f* **Tempo 1**

105 *ff* **E** *sf* *sempre f*

114 *sf*

123 *sf* *p* *cresc.* **F**

132 *f* 2 *cresc.* *f*

143 *p* **G**

153 *dim.*

163 *p* **H** un poco più lento

174

184 *p* **J**

197 *p* *p*

208 5

223 **K**

231 *p* *cresc.*

239 **L** *f* **Tempo I**

246 *sf* *sf*

254 *p* *cresc.*

261 *f* *cresc.* *f* **3**

270 *p* **M**

278

285

292 *cresc.* *f* **N**

299 *sf* *sf* *f*

307 *dim.* *p* *cresc.* **O**

316

323 *cresc.* *f* *p* **P**

331 *cresc.*

339 *f* *ff* *ff*

346 *sf* *sempre f* **Q**

354 *sf*

362 *sf* *p* *cresc.*

370 *f* **2**

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Sextet in D

I

Eduard Franck
Op. 50

Allegro (♩ = 72)

Allegro (♩ = 72) Op. 50

9

14

19

26

34

41

50

57

64

310

321 **N**

331

342 **O**

349

358 rit. **P** a tempo 3

372

384 **Q**

395

405

414

204 *cresc.*

211 *ff*

223

232 *f p cresc. f p*

240 *cresc. f p cresc.*

247 *f p cresc. f*

254 *f*

267 *cresc. f p*

280 *p*

290 *p*

300 *p*

69 *p cresc. f*

73 *p p*

79 *p p*

86 *f p f*

91 *p cresc. f p cresc.*

93 *f p espr.*

101 *p*

108 *p cresc. f*

116

122

128 *cresc. fp poco rit. V.S. p espr.*

136 *a tempo*
f

142 *f p*

150 *p cresc. p* **F**

158 *p rit.*

165 *a tempo f* **G**

f p cresc.

178 *p*

183 *p cresc.*

188 *f*

95 **E** *p*

106 *p*

117 *p cresc.* **2**

128 *f sempre f f*

140 *cresc. cresc. f* **F**

147 *3² 3*

158 **G** *Tranquillo p p rit*

168 *p p*

178 **H** *a tempo f* **3**

185 *3 3 3 3 3*

194 *p p cresc.* **4**

Allegro molto (♩ - 120)

IV

13 *mf* *cresc.*

21 **A** *f p cresc. fp*

28 *fp cresc. f*

35 *f p* **B** *simile*

41 *fp cresc. f*

47 *p cresc.*

56 **C** *f p*

66 *p*

74 **D** *p*

85 *p f*

195 **H** *f f*

202 *f f p*

207 *p*

214 **J** *p*

220 *> < sf p sf p sf p*

228 *cresc. f*

235 **K** *p cresc. p cresc.*

240 *f p*

245 *p p*

253

p *p* *f* *p*

259 **L**

f *p cresc.*

265

p cresc. *f* *p cresc.*

273

f *p molto cresc. e riten.*

M a tempo

f *p* *cresc.*

284

f *p cresc.*

289

f *p cresc.* *f sf sf p cresc. f*

298

304

393

dim.

402 **S** un poco più lento

p

410

418 **T**

425

433 **U**

p *cresc.*

442

p *p*

p

460 **V** Tempo 1

p *cresc.* *f*

468

f *f*

308 O

p *cresc.*

315

f *p*

323 P

cresc. *f* *p*

331

cresc.

339

f *ff* *ff*

349 Q

sf *sempre f*

358

sf *sf*

367 *pizz.* *arco*

p *cresc.* *f*

375

cresc. *f*

384 R

p

II

Adagio molto espressivo e sostenuto (♩ = 96)

p

9

p *cresc.* *f*

17 A

p *cresc.* *f* *p* *cresc.*

23 B

f *p* *p*

28

p

33 C

f *p* *p*

39

3 *3* *3* *3*

43

p *espr.* *cresc.*

49 D

f *V.S.* *espr.*

158



164

H

un poco più lento



172



181



189

J



197



205



213



221

K



230



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facilitate page turning.

III

Allegro (♩ = 160)

10

19

28

37

45

53

62

71

f *sf* *sf* *pizz.* *p* *cresc.* *arco* *f* *p cresc.* *f* *p* *cresc.* *f* *sf* *sf* *sf* *sf* *sf* *dim.* *f* *p* *cresc.* *f* *p*

A **B** **C**

78

86

94

103

113

122

131

139

148

cresc. *f* *p* *cresc.* *f* *ff* *ff* *sf* *sempre f* *sf* *sf* *pizz.* *p* *cresc.* *f* *cresc.* *f* *p* *V.S.* *dim.*

D **E** **F** **G**

371



381



391



400



408



416



MERTON MUSIC

Eduard
FRANCK
 Revised Wolfgang Schreiber

String Sextet
 Op. 50

VIOLA II

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6018

Sextet in D

I

Eduard Franck
Op. 50

Allegro (♩ = 72)

9 *f*

14 *f p* *p* *cresc.* *f*

19 *f*

25 *cresc.* *f* *f* **A**

32 *p* *cresc.* *f* *f* *p*

37 *p*

44 *p* *p* **B**

50 *p* *p* *sf* *sf* *p* *sf*

57 *p* *p* *cresc.* *f*

263 *f* *p* *cresc.* 3 3 3

272 **L** *f* *p*

281 *p* *p*

291

301 **M** *p* *f*

311

321 **N** *p* *p* *f*

333 *fp* *cresc.*

342 **O** 3 3 *simile* *ff* 3 3

349 *p* *cresc.* 3 3 3 3 *p espr.* 3 3

356 *p* *rit.* **P** *a tempo* 3 *f*

167 *rit*

179 **H** *a tempo*

187

194

204

213 **J** *ff*

47

235

242

249 **K** *simile*

257

65 **C**

72

77

87

90

98 **D**

107

116

124 **E**

133 *poco rit.*

139 *a tempo*

150 **F** **3** *cresc.* *p*

160 *p* *rit.*

166 *a tempo* **G** *cresc.* *f*

175 *f p* *cresc.* *p*

180 *p* *cresc.*

185 *f*

191 **H** *f*

200 *f* *f* *f* *f* *p*

207 *p* *espr.*

214 **J** *p*

221 *sf p sf p sf p*

37 **B** **3** **3** *f p* *fp* *cresc.*

44 *f* **4** *cresc.*

56 **C** *f* *p*

67 *p*

77 **D** *p*

88 *p* *f*

100 **E** *p* *p*

122 **3** **3** **3** **3** *simile* *p* *cresc.*

128 *f* *sempre f*

139 **3** **3** **3** **3** **3** **3** *cresc.* *f p* *cresc.*

146 **F** *f* **G** **Tranquillo** **9**

403

S un poco più lento



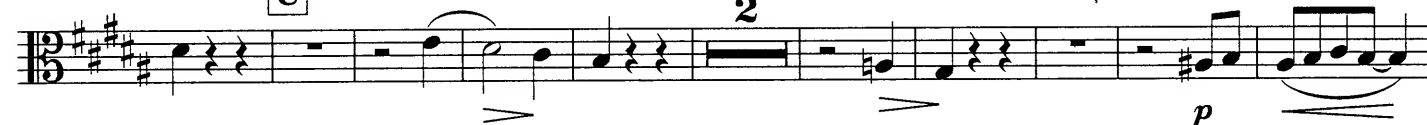
414

T



433

U



445



456

V



465

Tempo 1



IV

Allegro molto (♩ - 120)



13



21

A



29



229

K



238



243



250



259

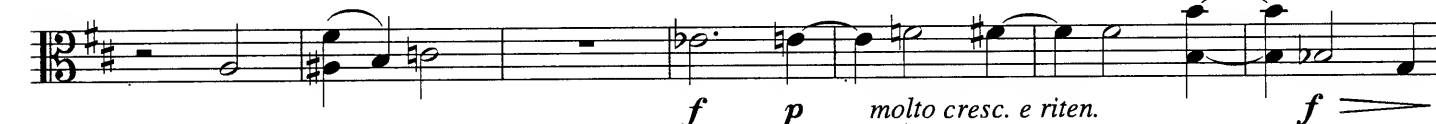
L



267



273



280

M a tempo



285



293



303



II

Adagio molto espressivo e sostenuto (♩ = 96)

9 **A**

18 *cresc.* *f* *p* *cresc.* *f*

25 **B**

30

35 **C**

40

46 **D**

52 *p espr.* *cresc.*

304

O

f *dim.* *p* *cresc.*

313

f *p* *pizz.*

321

arco **2** **P**

f *p*

331

cresc.

339

f *ff* *ff*

346

Q

sf *sempre f*

355

sf *sf*

365

pizz. *p* *cresc.* *f* *arco*

374

p *cresc.* *f*

384

R

p

392

4

dim.

206

p

216

cresc.

225

K

p

233

p

cresc.

241 **L** Tempo I

f

sf

250

sf

pizz.

p

cresc.

259

arco

f

f

p

cresc.

269

M *pizz.*

f

p

278

arco

287

cresc.

295

N

f

sf

sf

58

f

dim.

61

E

p

p

67

F

p

sf

p

72

p

cresc.

76

G

f

cresc.

84

p

cresc.

90

H

p

96

cresc.

f

f

106

p

pp

pp

più lento

III

Allegro (♩ = 160)

8 *f* *sf*

9 *sf* *p* pizz.

18 *cresc.* *f* arco **A**

27 *p cresc.* *f* *p* pizz.

37 arco

46 **B** *cresc.*

53 *f* *sf*

62 *sf* *f* *dim.* *p* **C**

71 *cresc.* *f* *p* pizz.

78 arco **2** *f*

88 **D** *p* *cresc.*

97 *f* *ff* *ff*

106 *sf* *sempre f* **E**

115 *sf* *sf*

125 **F** pizz. *p* *cresc.* *f* arco

134 *p* *cresc.* *f* *p*

145 **G**

153 *dim.* **4** *p*

164 **H** un poco più lento

173 **2**

184

194 **J** *p* **2** **4**

Abacó Alquen Ambrosio Arensky Asplmayer Aulin Bargiel Barnekow Barnett Bazzini Bendl Bennett Berger Bertini Bischoff Blanc Blumenthal Božly Boisseffre Brambach
 u Liebeskind Lindblad Lindpaintner Litloff Luigini Lux Macan Macfarren Malling Manns Mayseder Mica Molique Moja Moniuszko Nachez Napravnik Naumann Normy
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 Novacek Olander Orislow Orteliano Ouseley Pary Pargen Perry Pleyel Rössing Rörig Reger Roudot Ruff Raimon di Rahnbaum Renngieck Reissiger Reusch Heineberger Richter Riemann Ries Rinsky-Karschov Rodde Rombert Rosenhain Rübner
 er Hiller Hoffmeister Hoffstetter Hofmann Hohlfeld Hummel Hurstone Hürttenbrenner Jodossohn Jansa Jensen Jentsch Jerabek Kiel Kirchner Klughardt Koplov Körte Krekreh Kreischmann Kreutzer Krommer Krug Kudelski Kuhlau Lachner Leel
 ammar Stephens Straben Svendsen Tanéiev Taubert Thieriot Thern Thomas Thuille Udbye Vanhal Velt Verhulst Vierling Volkman Vortti Walter Weyermann Wichmann Wilm Wolf Wolfrum Wood Zelenski

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(Prices current September 2008)

Violoncello I

Sextet in D

Eduard Franck
 Op. 50

Allegro (♩ = 72)

I

9

14

20

27

35

40

49

56

64

72

79



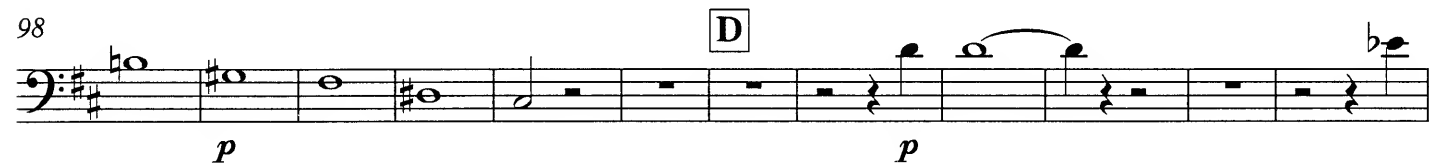
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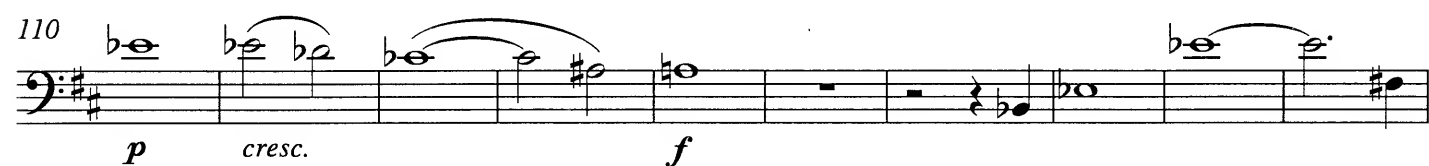
90



98



110



120



127



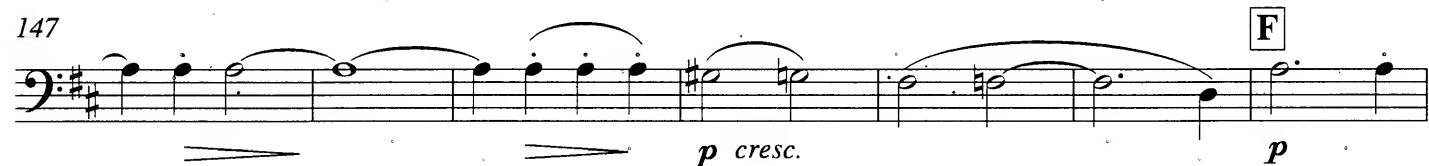
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140



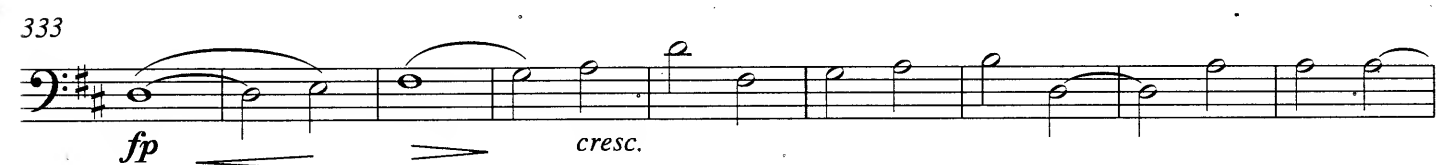
147



321



333



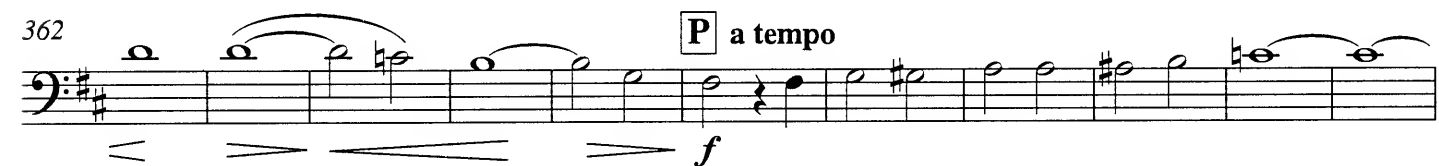
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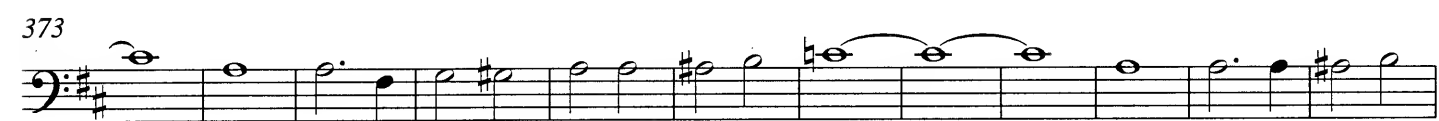
352



362



373



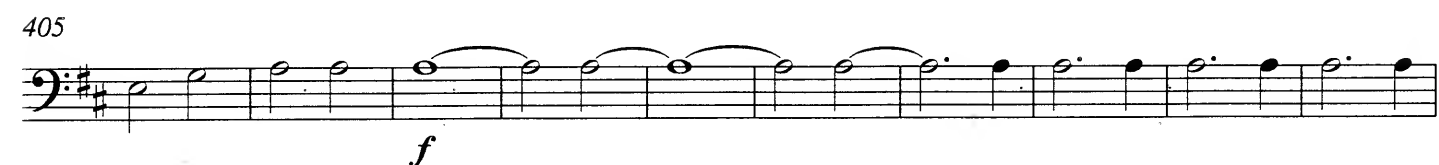
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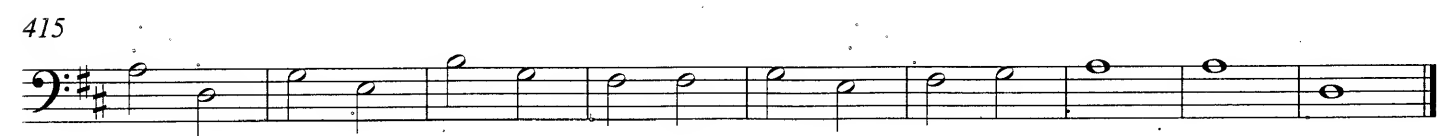
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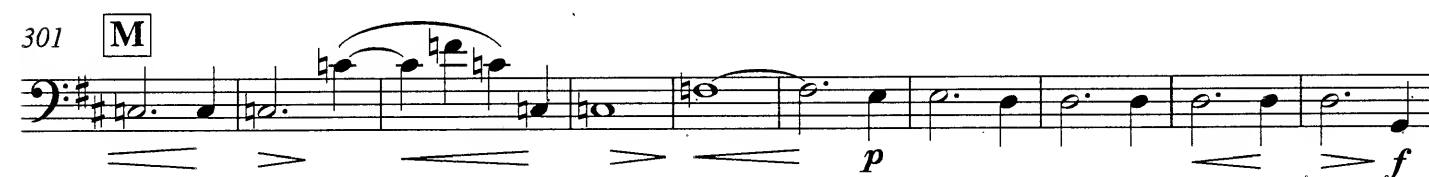
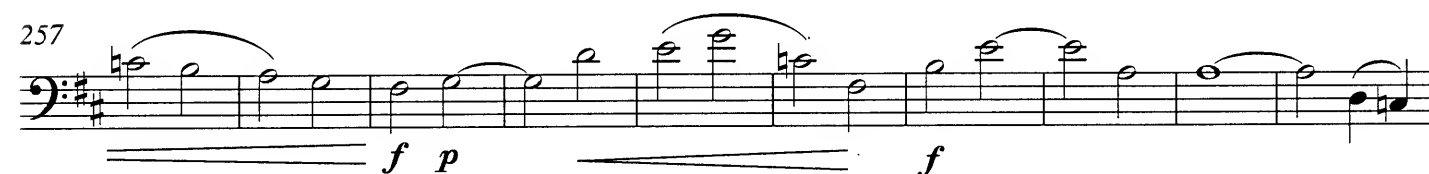
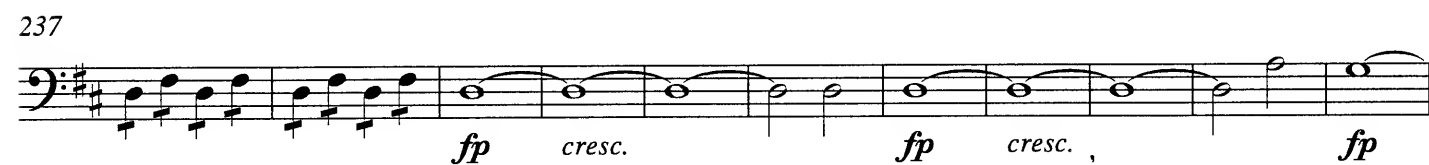


405



415





216 **J**

224

233 **K**

241

247

255 **L**

262

271

278 **M** a tempo

287

295

The musical score for the bass line consists of ten staves, each containing a measure number and a lettered section marker (J, K, L, M). The key signature is D major (two sharps). The notation includes various note values, rests, and dynamic markings. Slurs and accents are used to indicate phrasing and emphasis. The dynamics range from piano (p) to fortissimo (f), with crescendos and sforzando (sf) markings. Section M begins with the instruction 'a tempo'.

122

p cresc. *f* *sempre f*

133

f p cresc. *f* *simile*

149

155 **G** Tranquillo

p

164

17 *rit.* *p*

181 **H** a tempo

f

187

p

194

p cresc.

201

f p cresc.

209 **J** 1 2 3

ff

....4 - 9 overleaf

IV

Allegro molto (♩ = 120)

Musical score for Violoncello I, Movement IV, Allegro molto (♩ = 120). The score consists of 108 measures, divided into systems of 9 measures each. The key signature is one sharp (F#), and the time signature is common time (C). The dynamics range from *mf* to *f*, with crescendos and decrescendos indicated. The score includes several marked sections: A (measures 18-29), B (measures 38-47), C (measures 57-72), D (measures 81-95), and E (measures 108-120). The tempo is marked as Allegro molto (♩ = 120).

303

II

Adagio molto espressivo e sostenuto (♩ = 96)

Musical score for Violoncello I, Movement II, Adagio molto espressivo e sostenuto (♩ = 96). The score consists of 50 measures, divided into systems of 11 measures each. The key signature is one sharp (F#), and the time signature is common time (C). The dynamics range from *p* to *f*, with crescendos and decrescendos indicated. The score includes several marked sections: A (measures 11-19), B (measures 26-31), C (measures 36-41), D (measures 47-50), and E (measures 50-50). The tempo is marked as Adagio molto espressivo e sostenuto (♩ = 96).

The musical score for the bass line of 'The Rose Tree' is written on a single staff in bass clef with a key signature of two sharps (F# and C#). The melody consists of eighth and quarter notes, with some triplets indicated by a '3' over the notes. The dynamics are marked as *cresc.*, *f*, *dim.*, and *p*. A box labeled 'E' is placed above the final measure of the bass line.

62

Musical notation for Example 62 in bass clef. The key signature has two sharps (F# and C#). The melody consists of eighth and quarter notes with various articulations. Dynamics include piano (*p*) and fortissimo (*sf*). A box containing the letter 'F' is placed above the staff.

71

The first system of the musical score is written on a single staff. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody starts with a half note G4, followed by a quarter note A4, and then a quarter note B4. There is a measure of rest, followed by a quarter note C5, a quarter note D5, and a quarter note E5. Another measure of rest is followed by a quarter note F#5, a quarter note G5, and a quarter note A5. The melody continues with a quarter note B5, a quarter note C6, and a quarter note D6. There is a measure of rest, followed by a quarter note E6, a quarter note F#6, and a quarter note G6. The melody concludes with a quarter note A6, a quarter note B6, and a quarter note C7. The system ends with a double bar line. Below the staff, there are three dynamic markings: a piano (p) marking, a crescendo (cresc.) marking, and a forte (f) marking. The piano marking is positioned under the first measure, the crescendo marking is under the second measure, and the forte marking is under the third measure.

78

cresc. *cresc.* *dim.*

G

85

cresc.

91

p cresc.

p

98

cresc. ***f***

106 *più lento*

f *p* *pp*

392

dim.

401 S un poco più lento 2

p

410

420

T

428

436

p *cresc.*

443

The third system of the musical score for 'The Swan' is shown. It begins with a treble clef and a key signature of one sharp (F#). The melody continues with a half note G4, followed by a quarter note A4, and then a half note B4. A slur covers the next two measures: a half note C5 and a half note D5. This is followed by a quarter note E5, a quarter note F#5, and a half note G5. A slur covers the next two measures: a half note A5 and a half note B5. The system ends with a quarter note C6 and a quarter note D6. The piece concludes with a double bar line.

450

2

p

460 V Tempo 1

p *cresc.* *f* *f*

468

f

303 O

sf *f* *dim.* *p*

312 *cresc.* *f* *p* pizz.

320 arco *cresc.* *f*

328 P *p* *cresc.*

336 *f* *ff*

345 *ff* *sf* *sempre f* Q

354 *sf*

363 pizz. *sf* *p* *cresc.*

372 arco *f* *f* *f* 3

383 R *p*

III

Allegro (♩ = 160)

f *sf*

10 pizz. *p* *cresc.*

20 arco A *f* *p* *cresc.* *f*

30 pizz. *p*

41 B arco *cresc.*

53 *f* 2 V.S. 2

63 **C** *sf* *f* *dim.* *p* *arco*

72 *cresc.* *f* *p* *pizz.*

83 *cresc.* *f* *p* **D**

91 *cresc.*

101 *f* *ff* *ff* *sf* *sempre f* **E**

112 *sf*

122 *sf* *p* *cresc.* **F** *pizz.*

133 *arco* *f* *f* *f* *p* **G**

146

156 *3* *dim.* *p* **H** *un poco più lento*

167

178

188 **J** *2* *p*

200 *p* *p*

211 *cresc.*

224 **K** *5* *p* *p* *cresc.*

239 **L** *Tempo I* *f*

247 *sf*

257 *pizz.* *p* *cresc.* *arco* *f* *p*

267 *cresc.* *f* **M** *pizz.* *p*

278 *2* *arco*

292 *cresc.* *f* **N** *2* *V.S.*

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Op. 50

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6018

Sextet in D

Allegro ($\text{♩} = 72$)

I

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88 1.

90 2.

103 D

114

127 E poco rit.

136 a tempo F

145 F

155

164 rit. a tempo G

183

191 H 2

202 *f* *f* *f*

209 *p*

216 **J** *p* *sf* *p*

223 *sf* *p* *sf* *p* *cresc.*

232 **K** *f* *p* *cresc.* *p* *cresc.*

241 *f* *p* *p*

247 *p* *p*

256 *p* *f* *f* **L**

341 **O** *ff*

347 *p* *cresc.* *p*

358 *rit.* *p*

367 **P** *a tempo* *f*

375

383

391 **Q** *p* *cresc.* *f* *p*

400 *cresc.*

407 *f*

416

248



257



267



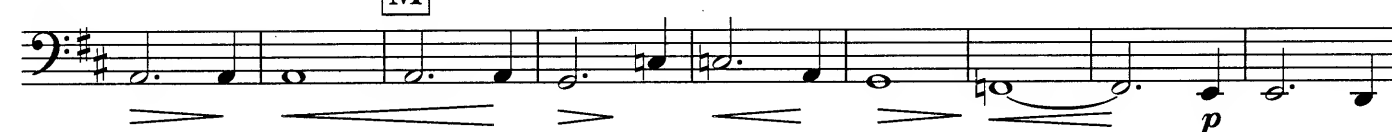
273



291



299



308



317



325



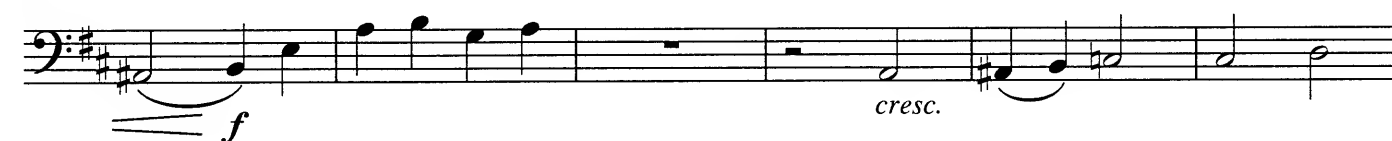
334



262



270



276



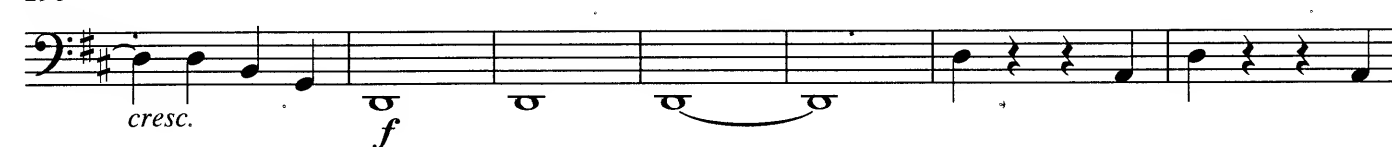
283



290



296



303



II

Adagio molto espressivo e sostenuto (♩ = 96)

10 *p* *cresc.* *f* *dim.*

17 **A** *p* *cresc.*

24 **B** *f* *p*

31 *f*

36 **C** *p* *espr.*

41 *p* *cresc.*

49 **D** *f* *p*

55 **E** *cresc.* *f* *dim.* *p*

160

p *p*

170

rit *p*

180

H a tempo *f*

188

p *p* *p*

195

fp *cresc.*

202

f *p* *cresc.*

210

J 1 2 3 4 5 6 7 *ff*

221

8 9

231

fp *cresc.*

239

fp *cresc.* *fp* *cresc.* *fp*

held another
2 bars

62 **6**

76 **D**

85 **E**

95 **E**

105

116 **p cresc.**

126 **f** **sempre f** **fp**

139 **F** **cresc.** **fp** **cresc.** **f**

147 **3** **3** **simile**

153 **G** **Tranquillo** **p**

62 **p**

68 **F** **p** **sf** **p** **cresc.**

74 **f** **3**

78 **G** **cresc.** **dim.**

84 **cresc.** **3**

91 **H** **p cresc.** **p** **cresc.**

99 **f** **f** **3**

107 **più lento** **p** **pp** **pp**

III

Allegro (♩ = 160)

9 *f* *sf*

18 *f* *p* **A**

27 *cresc.* *f* *pizz.* *p*

37 *arco*

46 **B** *cresc.*

55 *f* *sf*

63 *f* *dim.* *p* **C**

72 *cresc.* *f* *p*

81 *cresc.* *f*

457

V

p *cresc.* *f*

467

Tempo 1

f *f*

IV

Allegro molto (♩ = 120)

1 2 3 4 5 6 7 8 9

mf

10 *cresc.* *f*

19 **A** *fp* *cresc.* *fp* *cresc.*

29 *fp* *cresc.* *f*

38 **B** *f* *p* *fp* *cresc.* *f*

47 *p* *3* *cresc.*

53 **C** *f* *4*

376 *p* *cresc.* *f*

384 *p* **R**

391 *dim.*

399 *p* **S** un poco più lento

407

414 **T**

422

429 **U** 4

439 *cresc.* *p* *p*

447 3 *p*

90 **D** *p* *cresc.*

101 *f* *ff* *ff*

109 *sf* *sempre f* **E**

117 *sf* *sf*

125 *p* *cresc.* **F**

133 *f* *f* *p* *cresc.*

141 *f* *p* **G**

150 *dim.*

158 *p*

165 **H** un poco più lento 3



Eduard Franck (1817 - 1893) was a German composer, pianist and teacher who held teaching posts at Berne, Cologne and the Stern Academy at Berlin. Wilhelm Altmann in his article on Eduard Franck in Cobbett's *Cyclopedic Survey* writes "This excellent composer, who published some sixty chamber works, by no means deserves the neglect with which of late he has been treated. His mastery of form is shared by many other composers now forgotten mainly because their melodic idiom makes no appeal to the younger generation. But Eduard Franck had also a lively imagination, amounting often to originality, which manifested itself in fine and attractive ideas, although he admittedly drew upon classical models,"

This Op.50 Sextet was published posthumously by Schlesinger apparently without proof-reading in an edition inaccurate to the point of being unplayable. Wolfgang Schreiber, Merton Music's German representative, has undertaken a revision in the course of which he has produced new computer-set parts, and a score not previously available. We acknowledge with gratitude his contribution to rescuing from obscurity this valuable addition to the limited repertoire of string sextets.

MERTON MUSIC

Eduard FRANCK Revised Wolfgang Schreiber

String Sextet Op. 50

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